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ABSTRACT

The Department of Germanic Languages and Literatures at the University of Illinois has offered a course on German film for more than five years. This document includes a sample syllabus featuring a listing of the films shown and discussed and an annotated bibliography of texts used, along with a selective list of German films available for rental in the United States. For each film, information is provided regarding the director, year of release, distributor's name and address, whether the film is in color, and whether it has English subtitles, is dubbed into English, or is not available in a subtitled or dubbed version. The document also discusses problems regarding lack of availability of films for German film courses and suggests possible solutions. (GW)

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TEACHING A COURSE IN THE GERMAN CINEMA

Klaus Phillips

Over the past years German film courses have been developed at many American colleges and universities. As these courses continue to spread, various problems become apparent. At some institutions the teaching of any film course is the responsibility of a film department or division, while at others German departments offer courses in German cinema. Whatever the specific set-up, a German film course generally is conducted in English in order to attract as many interested students as possible. This type of arrangement has, in fact, provided respectable enrollment figures at most institutions. Yet, while there is ample reading material in English on the "classical"period of the German cinema, there is comparatively little about the more recent films. Moreover, access to films is often problematic. The Embassy of the Federal Republic of Germany and its various consulates control one of the better archives of German film in this country, but the demand is so great that reservations usually need to be made far in advance. Understandably, the Embassy places a limit on the number of films any one individual or group may rent during any given year. To compound the problem, the Embassy sometimes loses the rights to a film on short notice, and more than half of the films are not subtitled. The prints frequently are in less than perfect condition. Commercial distributors tend to have more than one print of a film, but one-day rental charges for current films may exceed $200.00, an expense many departments cannot afford, despite high enrollment.

There are, basically, four alternatives: (1) In collaboration with a campus film society, films can be shown outside of class. Admission revenues would cover the rental fee. (2) Some institutions have been successful in

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coordinating film courses with local or university-affiliated PBS television stations. (3) With the advent of videotaping devices, it has become possible to record a televised film or, for that matter, an actual print. The potentially illegal aspect of such a procedure is obvious. Universal Studios (MCA) and Disney Productions are suing the Sony Corporation (manufacturer of the Betamax home videotape system) for facilitating and encouraging copyright infractions. (4) The last alternative is the most alluring. Again, it is potentially illegal: when film courses are offered on a regular basis, it makes sense to purchase a print of a significant film whenever possible. While this is perfectly permissible as long as the film is in the public domain or licensed for sale (as is often the case with older films), it clearly violates copyright laws covering most newer productions. Sale prices of good unlicensed prints tend to be high, but not when compared to rental fees for the same films. For example, complete super-8 prints of Werner Herzog's Kaspar Hauser are available from a German seller for DM 700,--, which is barely twice the one-day rental fee charged by the American distributor.

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The Department of Germanic Languages and Literatures at the University of Illinois has been offering a course in German film for over five years. A sample syllabus featuring a listing of the films shown and discussed and an annotated bibliography of texts used follows below, along with a selective listing of films currently available for rental in the United States with distributors' names and addresses. The syllabus is based on five contact hours per week, divided into three weekly meetings (2/2/1).

Syllabus

1. Toward a definition of "Cinema"--Pioneers of the Art
2. Beginnings in Germany--Expressionism and the Macabre
   Das Kabinett des Dr. Caligari (Wiene, 1919)
3. Die Hintertreppe (Jessner, 1921)
4. Murnau--The Story behind Nosferatu
   Nosferatu (Murnau, 1922)
5. Murnau--Dawes Plan--New Objectivity--Kammerspielfilm
6. UFA--The Star System
   Der letzte Mann (Murnau, 1924)
7. Fritz Lang
8. Nibelungen (Lang, 1924)
9. Schüfftan--von Harbou--Lang
   Metropolis (Lang, 1926)
10. The Moving Camera
    Varieté (Dupont, 1925)
11. The Coming of Sound
12. Josef von Sternberg
    Der blaue Engel (von Sternberg, 1930)
13. G. W. Pabst--German filmmakers in Hollywood
14. Die Dreigroschenoper (Pabst, 1931)
15. M (Lang, 1931)
16. Rise of Hitler--Goebbels and Film Economics
17. Entertainment films during the Third Reich
    Amphitryon (Schünzel, 1935)
18. Leni Riefenstahl
19. Triumph des Willens (Riefenstahl, 1934)

20. Nazi Propaganda--The Anti-Semitic Film--Fall of the Reich
21. New Beginnings--Film in the German Democratic Republic--DEFA
22. Die Mörder sind unter uns (Staudte, 1946)
23. Ehe im Schatten (Maetzig, 1947)
24. Escapism in the German Films of the Fifties
25. Old Stars and New Stars
    Der Hauptmann von Köpenick (Käutner, 1956)
26. The Impact of Foreign Films in Germany
27. Facing the Past
    Die Brücke (Wicki, 1959)
28. The Rise of Inter-European Co-productions--Karl May, Edgar Wallace, and Jerry Cotton
29. The Oberhausen Manifesto--Fall of UFA--A New German Cinema
30. Peter and Ulrich Schamoni
31. Schonzeit für Füchse (P. Schamoni, 1965)
32. Alle Jahre Wieder (U. Schamoni, 1967)
33. Alexander Kluge
34. Abschied von Gestern (Kluge, 1966)
35. Television and Film: Friends or Enemies?
36. Problems of the New Cinema--Reception Abroad
37. Tätowierung (Schaaf, 1967)
38. Rainer Werner Fassbinder
39. Warum läuft Herr R. Amok? (Fassbinder, 1970)
40. Effi Briest (Fassbinder, 1974)
41. Angst Essen Seele Auf (Fassbinder, 1974)
42. Wim Wenders

43. Volker Schlöndorff

44. Der plötzliche Reichtum der armen Leute von Kombach (Schlöndorff, 1971)

45. Werner Herzog

46. Kaspar Hauser (Herzog, 1975)

47. The New German Cinema: an Appraisal

48. The German Cinema: a Summary

* * *

Textbooks

All are paperback and illustrated. Asterisks indicate additional recommended reading.

Bucher, Felix, ed. Screen Series: Germany. New York: A. S. Barnes, 1970.
Index and guide to German film from the beginnings through the Sixties.

Dawson, Jan, ed. Alexander Kluge & The Occasional Work of a Female Slave. New York: New York Zoetrope, 1975.
Thin (48 pp.) but informative pamphlet, containing an interview with Kluge, the screenplay of The Occasional Work of a Female Slave, and an excerpt from Kluge's book by the same title.

*____. Wim Wenders. New York: New York Zoetrope, 1976.
Interview with Wenders, samples from Wenders' reviews and interviews; filmography.

Eisner, Lotte. The Haunted Screen. Berkeley: University of California Press, 1973.
Translated from the French. First-rate study of the German film from 1913 to 1933; good filmography.

*____. Murnau. Berkeley: University of California Press, 1973.
Translated from the French. Definitive study of Murnau's films. Includes the complete script of Nosferatu.

Hull, David Stewart. Film in the Third Reich. New York: Simon & Schuster, 1973.
Excellent account of film production and its purpose in Germany from 1933 to 1945.

Jensen, Paul M. The Cinema of Fritz Lang. New York: A. S. Barnes, 1969.
Generally reliable study of Lang's films. Valuable filmography and bibliography.

Kracauer, Siegfried. From Caligari to Hitler. Princeton: Princeton University Press, 1947.
Famous psychological study exploring the German mentality from 1918 to 1933 as it is expressed in film. Must be read critically.

*Leiser, Erwin. Nazi Cinema. New York: Macmillan, 1975.
Translation of Deutschland Erwache. Contains much documentation missing in Hull's book. Unfortunately, some appended material appears only in the original German edition.

Manvell, Roger, ed. Masterworks of the German Cinema. New York: Harper & Row, 1973.
Contains continuities of The Golem, Nosferatu, M, and The Threepenny Opera.

*____. International Encyclopedia of Film. New York: Bonanza, 1975.
Excellent collection of worthwhile information pertaining to various aspects of the cinema. Concise but illuminating section on German film.

Rayns, Tony, ed. Fassbinder. New York: New York Zoetrope, 1976.
Superficial but engrossing survey of Fassbinder's work in film, theater, and television. Good filmography.

von Sternberg, Josef. The Blue Angel. New York: Simon & Schuster, 1968.
Authorized translation of the German continuity. Director's introduction provides fascinating behind-the-scenes insights.

*____. Fun in a Chinese Laundry. New York: Macmillan, 1965.
Autobiographical tour-de-force. Immensely readable.

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A Selective List of German Films Available for Rental in the United States

Unless otherwise noted, films are 16 mm, black and white, and have English subtitles. Each film is identified by director and year of release.

Abbreviations:

NT	no subtitles or English intertitles
E	dubbed into English
C	color
CS	cinemascope or other anamorphic process requiring special projection lens

Embassy of the Federal Republic of Germany
Film Library
4645 Reservoir Road, N.W.
Washington, D.C. 20007

The Embassy has an excellent selection, and rental is free; unfortunately, many of the films are not subtitled.

Abschied für Klara Paschke	Lilienthal	1969		NT
Abschied von Gestern	Kluge	1966		
Alle Jahre Wieder	U. Schamoni	1967		
Amphitryon	Schünzel	1935		NT
Artisten in der Zirkuskuppel	Kluge	1968		
Bel Ami	Forst	1939		NT
Berlin Alexanderplatz	Jutzi	1931		NT
blaue Engel, Der	Sternberg	1930		NT
Buddenbrooks, Die	Weidenmann	1962		
Dirnentragödie	Rahn	1927		NT
Es	U. Schamoni	1966		
Film ohne Titel	Jugert	1947		NT
freudlose Gasse, Die	Pabst	1925		NT
Friedrich Schiller	Maisch	1940		NT
Glas Wasser, Das	Käutner	1960	C	
Golem, Der	Galeen/Wegener	1920		
große Schatten, Der	P. Verhoeven	1942		NT
Hauptmann von Köpenick, Der	Käutner	1956	C	NT/E
Heidi	Jacobs	1965	C	
Hintertreppe, Die	Jessner	1921		
Hokuspokus	Hoffmann	1966	C	
Hose, Die	Behrendt	1925		NT
Jonas	Domnick	1957		NT
Jugendrichter, Der	P. Verhoeven	1959		NT
Kabinett des Dr. Caligari, Das	Wiene	1919		NT
Kleider machen Leute	Käutner	1940		NT
kleine Nachtmusik, Eine	Hainisch	1939		NT
Konferenz der Tiere, Die	Linda	1969	C	
letzte Mann, Der	Murnau	1924		

Liebelei	Ophüls	1932		NT
Madame Dubarry	Lubitsch	1919		NT
Made in Germany	Schleif	1956		
Mahlzeiten	Reitz	1966		
Malatesta	Lilienthal	1970	C	
Markt in Berlin	Basse	1929		NT
Maskerade	Forst	1934		NT
Mathias Kneissl	Hauff	1971	C	
Max und Moritz	Schulze/Stefani	1956	C	NT
Mazurka	Forst	1935		NT
Metropolis	Lang	1927		NT
müde Tod, Der	Lang	1921		
Mutter Krausens Fahrt ins Glück	Jutzi	1929		NT
Nachts auf den Straßen	Jugert	1951		NT
Nibelungen, Die	Lang	1923		
Nosferatu	Murnau	1922		NT
Paarungen	M. Verhoeven	1967	C	E
Paukenspieler, Der	Thiele et. al.	1968		
Peter Voss, der Millionendieb	Becker	1958	C	NT
Phantom	Murnau	1922		NT
plötzliche Reichtum der armen Leute von Kombach, Der	Schlöndorff	1971		
Puppe, Die	Lubitsch	1919		NT
Rasputin	Trotz	1932		NT
Rheinsberg	Hoffmann	1967	C	NT
Robert Koch	Steinhoff	1939		NT
Schatten	Robison	1922		
Scherben	Pick	1921		NT
Schimmelreiter, Der	Oertel/Deppe	1934		NT
Schloß Vogeloed	Murnau	1921		NT
Schonzeit für Füchse	P. Schamoni	1965		NT
So ist das Leben	Junghans	1929		NT
Spur eines Mädchens	Ehmck	1967		NT
Stahltier, Das	Zielke	1937		NT
Stresemann	Braun	1956		
Student von Prag, Der	Rye	1913		NT
Tätowierung	Schaaf	1967	C	
Tonio Kröger	Thiele	1964		
Totenschiff, Das	Tressler	1957		NT
Und finden dereinst uns wieder	Müller	1947		NT
Verlorene, Der	Lorre	1951		NT
Verspätung in Marienborn	Haedrich	1963		E
Verteidiger hat das Wort, Der	Klingler	1943		NT
Wachsfigurenkabinett, Das	Leni	1924		NT
Warum läuft Herr R. Amok?	Fassbinder	1970	C	
Weber, Die	Zelnik	1927		NT
Wilder Reiter GmbH	Spieker	1966		
Wir Wunderkinder	Hoffmann	1958		
Zeit der Schuldlosen, Die	Carsten	1964		NT
zerbrochene Krug, Der	Ucicky	1937		NT
Zürcher Verlobung, Die	Käutner	1957	C	NT
Zur Sache Schätzchen	Spils	1967		

Audio Brandon Films
34 MacQuesten Parkway South
Mount Vernon, NY 10550

or

3868 Piedmont Avenue
Oakland, CA 94611

or

1619 North Cherokee
Los Angeles, CA 90028

or

2512 Program Drive
Dallas, TX 75220

or

8400 Brookfield Avenue
Brookfield, IL 60513

Audio Brandon has a wide selection of German feature films and is without question the most significant U.S. distributor of films from the German Democratic Republic.

Abenteuer des Prinzen Achmed, Die	Koch/Reiniger	1926	C	
Abschied	Gunther	1968	CS	
Affäre Blum	Engel	1948		
Angelika	Hansen	1951		E
Bekenntnisse des Hochstaplers Felix Krull, Die	Hoffmann	1957		
blaue Engel, Der	Sternberg	1930		
brave Soldat Schwejk, Der	Ambesser	1960		
Buddenbrooks, Die	Weidenmann	1961		
Dreigroschenoper, Die	Pabst	1931		
Ehe im Schatten	Maetzig	1947		
Fall Gleiwitz, Der	Klein	1961		
Fest der Völker (Olympia I)	Riefenstahl	1938		E
Fest der Schönheit (Olympia II)	Riefenstahl	1938		E
fliegende Holländer, Der	Herz	1964		
Frau im Mond, Die	Lang	1929		
freudlose Gasse, Die	Pabst	1925		
Geheimnisse einer Seele	Pabst	1926		
Gestehen Sie, Dr. Corda	Von Baky	1958		
Golem, Der	Galeen/Wegener	1920		
Hauptmann von Köpenick, Der	Käutner	1956	C	
Helden	Wirth	1958	C	E
Herrscher ohne Krone	Braun	1959		E
Ich war neunzehn	Wolf	1968		
Jonas	Domnick	1957		
Kabinett des Dr. Caligari, Das	Wiene	1919		
Kameradschaft	Pabst	1931		
Kennen Sie Urban?	Reschke	1971	CS	
Kuhle Wampe	Dudow	1932		
etzte Akt, Der	Pabst	1955		
letzte Mann, Der	Murnau	1924		
Liebe der Jeanne Ney, Die	Pabst	1927		
Lissy	Wolf	1957		

M	Lang	1931	
Mann geht durch die Wand, Ein	Vajda	1959	
Menschen am Sonntag	Siodmak	1929	
Metropolis	Lang	1927	
Mörder sind unter uns, Die	Staudte	1946	
Nachts, wenn der Teufel kam	Siodmak	1958	
Niemandsland	Trivas	1931	NT
Othello	Buchowetsky	1922	
Rose Bernd	Staudte	1957	
Rotation	Staudte	1949	
Schatten	Robison	1922	
Sie nannten ihn Amigo	Carow	1959	
siebente Jahr, Das	Vogel	1969	
Stärker als die Nacht	Dudow	1954	
Tartuffe	Murnau	1925	
1000 Augen des Dr. Mabuse, Die	Lang	1960	E
Triumph des Willens	Riefenstahl	1934	
Untertan, Der	Staudte	1951	
Varieté	Dupont	1925	
Wachsfigurenkabinett, Das	Leni	1924	
Wir Wunderkinder	Hoffmann	1958	
Wozzeck	Klaren	1947	
Wunder des Malachias, Das	Wicki	1961	E

A. J. Bauer Films
P. O. Box 939
New York, NY 10023

Alice in den Städten	Wenders	1974	
Angst des Tormanns beim Elfmeter, Die	Wenders	1972	C
Falsche Bewegung	Wenders	1975	C
Summer in the City: Dedicated to the Kinks	Wenders	1970	
Im Lauf der Zeit	Wenders	1976	

Cinema 5
595 Madison Avenue
New York, NY 10022

Kaspar Hauser	Herzog	1975	C

Cineworld
13 Arcadia Road
Old Greenwich, CT 06870

Die Brücke	Wicki	1959	

Grove Press
Film Department
196 W. Houston Street
New York, NY 10014

Katz und Maus	Pohland	1966

Janus Film
745 Fifth Avenue
New York, NY 10022

Janus has a good inventory of "classics" and has recently become the U.S. distributor of Riefenstahl's films.

Ariane	Czinner	1931
blaue Engel, Der	Sternberg	1930
blaue Licht, Das	Riefenstahl	1932
Büchse der Pandora, Die	Pabst	1928
Dr. Mabuse, der Spieler	Lang	1922
Dr. Mabuse, König der Unterwelt	Lang	1922
Dreigroschenoper, Die	Pabst	1931
Fest der Völker (Olympia I)	Riefenstahl	1938
Fest der Schönheit (Olympia II)	Riefenstahl	1938
Golem, Der	Galeen/Wegener	1920
Herrin von Atlantis, Die	Pabst	1932
Kabinett des Dr. Caligari, Das	Wiene	1919
letzte Mann, Der	Murnau	1924
M	Lang	1931
Metropolis	Lang	1927
müde Tod, Der	Lang	1921
Nibelungen, Die (II only)	Lang	1923
Nosferatu	Murnau	1922
Spione	Lang	1928
Testament des Dr. Mabuse, Das	Lang	1933
Tiefland	Riefenstahl	1954
Triumph des Willens	Riefenstahl	1934
Varieté	Dupont	1925

The Museum of Modern Art
Department of Film
Circulating Programs
11 W. 53 Street
New York, NY 10019

The Museum of Modern Art has a substantial collection of "classics," including many "definitive" copies, but not all are available for rent.

blaue Engel, Der	Sternberg	1930
Carmen	Lubitsch	1918
Don Juan heiratet	Messter	1909
Dr. Mabuse, der Spieler	Lang	1922
freudlose Gasse, Die	Pabst	1925
Golem, Der	Galeen/Wegener	1920
Kabinett des Dr. Caligari, Das	Wiene	1919
letzte Mann, Der	Murnau	1924

Liebe der Jeanne Ney, Die	Pabst	1927	
Madame Dubarry	Lubitsch	1919	
Metropolis	Lang	1927	
müde Tod, Der	Lang	1921	
Nibelungen, Die	Lang	1923	
Nosferatu	Murnau	1922	
Schatten	Robison	1922	
Spione	Lang	1928	
Straße, Die	Grune	1923	
Überfall	Metzner	1929	
Varieté	Dupont	1925	
Verkannt	Messter (?)	1910 (?)	
weiße Hölle von Piz Palü, Die	Fanck/Pabst	1929	
Westfront 1918	Pabst	1930	
Zur Chronik von Grieshuus	Gerlach	1923	

New Line Cinema
853 Broadway
New York, NY 10003

Fata Morgana	Herzog	1970	C
Auch Zwerge haben klein angefangen	Herzog	1970	

New World Pictures
883 Sunset Boulevard
Los Angeles, CA 90096

verlorene Ehre der Katharine Blum, Die	Schlöndorff	1975	C

New Yorker Films
2409 Broadway
New York, NY 10024

New Yorker has the broadest collection of junger deutscher Film in the U.S.

amerikanische Soldat, Der	Fassbinder	1970	
Angst essen Seele auf	Fassbinder	1974	C
bitteren Tränen der Petra von Kant, Die	Fassbinder	1972	C
Chronik der Anna-Magdalena Bach	Straub	1966	
Effi Briest	Fassbinder	1974	
Geschichtsunterricht	Straub	1973	C
Götter der Pest	Fassbinder	1969	
Händler der vier Jahreszeiten	Fassbinder	1971	C
Ich liebe dich, ich töte dich	Brandner	1971	C
Jonathan	Geisendörfer	1970	C
Katzelmacher	Fassbinder	1969	
Mutter Küsters Fahrt zum Himmel	Fassbinder	1976	C
Nicht versöhnt	Straub	1965	
plötzliche Reichtum der armen Leute von Kombach, Der	Schlöndorff	1971	

Strohfeuer	Schlöndorff	1972	C
Warnung vor einer heiligen Nutte	Fassbinder	1970	C

University of Illinois at Urbana-Champaign